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A true liberal

THEODORE F. HARRIS

Pearl S. Buck: A Biography

Volume 2: Her Philosophy as Ex-

pressed in Her Letters

372pp. Jyre Methuen. £3.95.

Two years ago Theodore F. Harris published a biography of Pearl Buck which was unanimously adulatory in tone. His second volume, consisting of letters and selected speeches and articles, linked by Mr Harris's commentary, is equally uncritical. He sees her as an unacknowledged world leader, and believes she could, were it not for her seventy-eight years, be the first woman President of the United States. She spent most of her first forty years in China, and came home after the revolution there with an idealized picture of America's democratic institutions; this idealism, Mr Harris thinks, accounts for her lifelong battles for justice and freedom. Since such large claims are made for Miss Buck, it is reasonable to take a close look at her beliefs and preoccupations.

Most of her causes arise naturally out of her own circumstances. As is well known, she has worked effectively for retarded children, inspired by the plight of her own daughter, being accustomed in China to being a different colour from the majority, the problem of race exercised her in the United States. Race prejudice, she wrote in 1941, could not be eliminated by legislation, since it was emotional, not rational, in origin. She herself adopted four mixed-race children, and founded Wellesley House as an agency to find adoptive homes for children of mixed Asian-American parentage. This scheme was later extended to find American homes for the mixed-race children of GIs born in the Far East. To get the legislation needed to make this possible she wrote endless letters, some reproduced here, to senators, poten-

tial benefactors, and to the President. In 1957 the Senate passed the Kennedy Immigration Bill, and today some 24000 half-Americans are being cared for through her organization.

During the 1940s she was involved in Civil Rights issues, such as safeguarding minorities and international legislation against genocide. Her interest has always been broad-based, and she seems careful not to become identified with any one group. She has not however been afraid to speak out, with the result that her name appeared on the lists of the House Committee of Un-American Activities. As Mr Harris asserts, this was patently absurd. Indeed her passionate anti-communist attitude, as expressed in these pages, may seem exaggerated and simplistic to the politically sophisticated reader, until one remembers in what circumstances she lost her home in China. For her, freedom of the individual is all. Freedom, for her, is the antithesis of communism; she disapproves of progressive income tax because it was advocated by Karl Marx. If freedom and capitalism were indeed synonymous, her arguments would be conclusive. She does not believe in combating communism by force but by good will and paternalistic aid to the developing countries. This was, after all, the conventional wisdom in the 1940s and 1950s.

Her love and respect for the ancient civilizations of the East inform much of her campaigning, as for example her efforts on behalf of Asians detained on Ellis Island during the 1930s. She was much disturbed by the West's virtual exclusion of China from world dialogue, and believed that links must be forged between East and West: "There can be no true peace in the world until there is understanding between the Chinese people and ourselves." There was a move at one time by women's organizations to have her appointed

ambassador-at-large to the East. It did not come off, but she proved right so far as China is concerned. It is interesting to know what about Nixon's recent visit. Very little is given of her opinions of the world of the past ten years.

On the position of women in a moderate line. She has been in women's spending money, their children, and in a greater part in public life. She discerned a swing back into the home and away from the women's liberation movement of more recent years, pointing short of current events, the political and social differences between parts of Wales. So to offer a dark view first: Wales is in a state of imbalance, and the literatures of Wales are in a state of imbalance.

To find out why we must go back to the time of the Welsh language. Students of politics will find that Thomas Jones of Rhydyforydd, accompanied by David Lloyd George of Dwyfor to Dublin in 1907, was a man of great influence. Towards the end of the first session T. J. Jones, a man of great influence, was asked by a sympathetic Irishman: "Ah, sorry, and where have you got to now?" Said T. J.: "I've got to Oliver Cromwell." But by passing that eminent Welshman and his eminent son to Welsh stonework and neckties, our present inquiry need get to the 1930s, when political life in Wales took its seven-year stride forward with the burning of the Royal Air Force training base on the Lleyn Peninsula. Nothing has been the same since. The Welsh language, which was once a language of the Welsh Nationalist Party, proved to be a catalyst for the language authors, and Welsh

Writing for Wales
and the Welsh

BY GWYN JONES

poetry (our highest art) has been committed ever since to the cause of Welsh nationalism and the language with which that cause is inextricably and often fanatically entwined. Among many poignant and challenging voices those of Saunders Lewis and Gwyneth Jones can be singled out for their influence and staying power. It was in the 1930s too, for a variety of reasons on the whole remote from modern political nationalism, that Wales saw the emergence of a number of young (or if not young, new) Welsh writers in English. To these the term "Anglo-Welsh" was soon applied. Among them were Jack Jones, Idris Davies, Gerallt Goodwin, Glyn Jones, Dylan Thomas and David Jones.

For a while the majority of writers in the new language stood aloof from those in the other. They had next to no common ground, enjoyed a separate heritage and tradition (or lack of it), and their letters to posterity seemed franked for different addressees. The folk-memories of Welsh-language patriots were of a golden dawn and a squalid street;

the Celtic thalassocracy of the Three Realms of Britain and its Three Adjacent Islands; the death of Llywelyn the Last Prince; the Old Man of Pencaer who told Henry II of England what he could do with his English; and the Treachery of the Illuc Books of 1847 which told Wales what she could do with her Welsh. Anglo-Welsh emotive legend was less hearty, less resplendent, but no less chilling: Socialism and the League of Nations; Mahon and Keir Hardie; the South Wales Miners' Federation and Little Musgrave; the General Strike of 1926 and the sell-outs of 1929; the Spanish Civil War and Life (with Love) on the Dole.

Both sets of memories were at once depressing and a challenge. Litanies of defeat with a whiff of hope. For though Wales is an endlessly conquered nation she has proved herself endlessly resurgent. In any case Celts and Romans, Saxons and Normans, and their most remarkable people the English, were not the anti-gods of a Valleys mythology during the first half of

THE SENSE OF PLACE—2

abandonment of the past and the language, and a slave-like acceptance of alien values forced on Wales by conquest, industrialism, depopulation, administrative dependence upon England, plus the effects upon what is sometimes, paradoxically and sometimes satirically called the "Welsh way of life" of a hundred years of Whitehall-dominated education and the London-operated mass media. But in the social conscience of the ravaged, militant coalfields the wrongs of Wales were the wrongs of men everywhere, bitterly renewed by the shattering of the dream of human brotherhood in this terrible twentieth century. We asked nothing of the Age of the Princes (not all of us had heard of it), and Hywel the Good looked truly the Good and Gone. We wanted socialism in our time, the old political religion of love and justice, dignity and success, profitable proletarianism at home and universal peace abroad. Each side's idealism was equalled only by its incomprehension of the other's. One saw Wales dying because Welshmen were short of food and shelter; the other because they were scamped of pride and knowledge. Possibly the one thing generally agreed on in this land of dreams and visions was that, Welsh speaker or English, out-grower or steelworker, black mountain ram or creamy palomino, we got too much rain and too few rainbows to gild it.

These are broad strokes of the brush, and I must now offer another. Literature exists in a context, not a vacuum, and that context is normally the scene of our nature. Happy the man who loves his country and finds his life's work in it. By this I do not mean we have to love everything and everyone in our country, or live in it all the time. But a bonus for being born into a small-nation community is that it has the feel of a family. I am undoubtedly a citizen of Great Britain, with my passport and income tax to prove it, but I never think of myself as a citizen of Wales. I am a piece of Wales, of the

A real Tory

CHARLES PETRIE

A Historian Looks at His World
240pp. Sidgwick and Jackson. £4.50.

In the twentieth century it is possible that no one's life could be called uneventful, but so far as it is a possibility the author might reasonably put in a claim. We should hardly add that an uneventful life—at least in the twentieth century—is not the same as a dull one. Today hundreds of prominent people can record—and too often do—their experiences in civil and national wars, their indignities in a political career or their results in a professional one; such things are the stuff of modern autobiography, but their absence will not affect the reader's enjoyment of Sir Charles Petrie's book. As he says, "I probably ought to have regrets, but in actual fact I possess only memories."

The author was excluded from the front line by his bad eyesight, and served in the First World War in the Royal Garrison Artillery, moving about the country when petrol difficulties virtually confined the motor car to garages, he reminds us that he was able to see the last of Victorian England—England as it had been seen by Trollope and Whyte-Melville. Returning to Oxford after the war he did yeoman service for the particular brand of Toryism associated with that university. Sir Charles's Toryism, though always engaging, is perhaps not easily defined; in the eighteenth century he would, we think, in company with those excellent Oxford undergraduates, Mr Dawes and Mr Luxmore, have been put on trial for too demonstrative loyalty to the Stuarts.

Sir Charles became increasingly opposed to the penetration of the Conservative Party by big business, which began with Bonar Law and his "Scoop Penza" or the "Montreal Millionaire". He became a spokesman for Conservatism through his

writings and it is important to note that his words were directed to the mind and not to the purse. His was a critical voice and it came from one who was not in the thick of the fight. As a young man he stood for the Liberal stronghold of North Cornwall and did respectably; his opponent had been consulting engineer to the Duke of Saxe-Coburg-Gotha—a contact with foreign royalty which must have endeared the Liberal to Sir Charles. But he does not make it exactly clear on what policy he fought this election; the main plank in the Conservative programme in 1923 was Protection and this he coldly dismisses as "the policy which I had to champion". Twenty years later he was on the short list for South Dorset but the copious Conservatives there would not have him. Sir Charles is fond of describing himself and his associates as "real Tories" marking the distinction between them and plutocratic Conservatism, but how far the drift of the party to plutocracy was inevitable is not discussed.

Sir Charles would probably agree that it is not only the financiers and the "Montreal Millionaires" who muddy politics. He recalls Lord Farquhar, who was a well-connected friend of the Royal Family, and he reminds us that he swayed the Conservative Party out of their share in the swag of Lloyd George's coalition. Possibly this was a rather laudable performance? Being out of sympathy with the main body of his party, the author was left to mingle with an honest but rather seamy little body of reactionaries, and he implies that his views and associates were to cost him the chance of official work in the Second World War. But he wastes no words on self-pity and he fills in his political career with descriptions of his experiences in pursuit of it, and colours it with many excellent anecdotes and incidents drawn from his wide reading, travels and obviously remarkable memory.

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Women as wealth

ROBERT BRAIN

Bangwa Kinship and Marriage
195pp. Cambridge University Press. £3.20.

Social anthropology in Africa has never, since E. E. Evans-Pritchard first described Zande political institutions, been able to concern itself exclusively with simple, timeless, small-scale societies. The nine small Bangwa chiefdoms studied here are typical of quite another sort of African society: the complex hierarchical state with an elaborate court and political problems of almost Renaissance subtlety, subject moreover to time and change, and itself recognizably the product of historical forces.

The Bangwas have lived, probably for less than 200 years, in the wet mountains of Cameroon, between the grasslands of Bamileke and the forest Banyang. Linguistically and to some extent culturally, they are Bamileke and were, like the main body of that people, under German colonial rule until 1918. Afterwards and until independence, the Bamileke were under French, the Bangwa under British administration; and some of the cultural separateness of the Bangwa today may be attributed to this. But throughout the nineteenth century their geographical situation had given the Bangwa a special role: they bought Bamileke slaves in the grasslands markets and sold them in Banyang dealers who re-sold them to Calabar and elsewhere. Bangwa myths of origin reflect these relationships: forest hunters overcame the magnificent spear warriors of the grasslands, take over their elaborate material culture and political organization and buy themselves wives in the grasslands slave markets. In Bangwa dogma, everyone's ultimate matrilineal ancestor was this hunter; and it is this dogma which underpins the system of marriage wardships described here as central to Bangwa political and economic institutions.

Briefly, the system gives to chiefs and other highly-placed persons patrilineally transmitted rights in a matriline which their ancestralness is deemed to have been bought as a slave by the chiefs' patrilineal ancestor. A woman's political "marriage lord" or *tangkpa*, who need not be her kinsman, is entitled to the lion's share of the brideprice paid on her; other shares going to her *paters* ("Lord Begetter") and to the *paters* of her mother, mother's mother, and even sometimes mother's mother's mother ("Lord Thief"), or to the successors of these men. From male wards, *tangkpa* expect occasional tribute and services; but it is female wardships (which can be bought and sold, or ceded for other considerations) that constitute the real wealth.

In societies where women are the chief means of production as well as of reproduction, their economic value is usually recognized as such:

and it is not infrequent for chiefs to attempt to control their distribution, in order to use it as a source of political power. The Bangwa dynasty in Equatorial Africa built up their large centralized Nzakara kingdoms on this principle, acquiring surplus women for the purpose by raiding neighbouring peoples: male prisoners were sold off to the Arab slave-traders, females retained—sometimes as wives, but more importantly as marriage wards for distribution to brave warriors and loyal retainers. In the nineteenth century, Bangwa rulers and chiefs seem to have applied much the same principle to their trade in Banyang; they sold most of the males in Banyang, but kept the women for distribution to subjects, retainers and sons, as well as for gifts and payments.

In both cases, the lordly giver retained some rights in *gentlekin* in the woman he gave; but whereas for the Nzakara, whose traditional ideals depicted bride-wealth, these took the form of a deferred exchange involving her eldest daughter (who in turn became a politically disposable ward), for the Bangwa rights in bride-wealth were still and are a central consideration. A ward is an *achungpa*, a "money thing". Female wards are treated as, in economic terms, a scarce resource, i.e. given in marriage to the highest bidder: marriage wardships are "the capital which chiefs, nobles and wealthy commoners possess and the poor do not". Every Bangwa is someone's marriage ward; but only the rich have wards of their own. But the wealthy may still exercise a political option on the placement of such capital: a ward may be given, without bride-wealth, to a poor man who thereby becomes a client, the patron still retaining his rights in the bride-wealth paid on the woman's daughters. Robert Brain tells us that chiefly power still rests "almost exclusively" on the control of marriageable women.

But the political and economic implications of the system of marriage wardships is only one theme in this dense and complex book. Another is the use made by Bangwa society of the principle of unilineal descent, both through men and through women. Patrilineal descent—strictly from father to son—validates succession rights in some types of property (essentially land and the insignia of titled office), in status, and in people: more particularly, rights in marriage wards. It is not used to recruit corporate groups, which are formed territorially or by voluntary association, often with patrilineal descent. There is no indigenous term for "patrilineage": the Bangwa use, in Dr Brain's phrase, "no more patrilineal than the Anglo-Saxons". Nor are they matrilineal, though commoners' matrilineal descent is better remembered than their patrilineal: again, it is the system of alliance that requires the

matriline to validate the newly transmitted marriage ships. "Double unilineal descent" exists here purely as a classificatory device: there are no lines of lineage.

The structural bones of society are thus furnished by a system of alliance validated perversely it would seem) by going to principles of descent, this seems a little bleak, the warm flesh to clothe the bones the form of a mainly matrilineal kinship pattern. The same who, as marriage ward, were mere pawn in the economic, political game, not only of *tangkpa* but also of her immediate marriage lords (representing her *paters* and those of matrilineal ascendancy) become, the revered focus of a vaguely defined bilateral bond together for several reasons by ties of sentiment and by freely chosen co-residence economic cooperation. Significant relative within this group is accused of witchcraft; a marriage lord is, on the contrary, the candidate for such an accusation.

This contrast between the money-conscious politico-economic relationship between marriage and ward, and the affectionate prevailing within the matriline kin group, leads the author to his final theoretical point. It is one by this time, should need making; but he is probably right thinking it still requires emphasis. It is simply that, in any polity, society that draws an important cultural distinction between siblings and non-siblings, the latter terms "brother", "sister", "sibling", are not merely descriptively useless but positively misleading. In Bangwa, a woman's brother is her close, affectionate kinsman who takes her part in quarrels and shares all he can; her and her children; her brother is either a common stranger or, as their common successor, her own and her children's distant and grasping neighbor. Sometimes indeed, if her matriline brother succeeds the *paters*, two roles coincide and conflict: Bangwa themselves are quite aware that a mother's brother is different when he has to be a marriage-lord as well.

The function of women as political and economic capital, varied uses of descent principles structuring societies; the distinction of lineage sacred cow; the heavy theoretical burden for a purely slight fieldwork graph to carry. But Dr Brain's ethnography bears him out on only one having it upon a fascinating people to study, but on making very full and intelligent use of his data.

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The Study of Urban Geography
346pp. Edward Arnold. £4.20.

Urban studies most qualify as one of the more dramatic academic growth industries. Self-styled "urbanologists" have appeared overnight from a variety of disciplines to capitalize on what seems to be the sudden realization that since so large a proportion of people in the developed world live in cities many of our problems must be urban problems. Urban geography might claim, like urban studies, to be multidisciplinary, but it would not claim to be new. As Harold Carter reminds his reader, most of the ideas which he discusses in *The Study of Urban Geography* were "clearly in existence in the 1930s". Geographers have built impressively on that foundation and now have a body of notions, derived from central place theory, from urban ecology, from physical analogies and from their new-found techniques for analysing spatial patterns, which give urban geography a substantial and sober mien.

The bulk of the theoretical work in the field has come from America, as have the inevitable textbooks. Since there are still considerable differences in the approaches of American and British urban geographers, it is with some added interest that one examines this, one of the very few British texts. American interest has followed a rather formally theoretical bias, whereas, until very recently, British work has tended to be more empirical and has had a double emphasis: first on the historical evolution of towns, especially with regard to the development of their layout and the fabric of their structures; second on the relationships between the town and its associated tributary areas. Professor Carter blends both the American and the British interests in a review

which very usefully draws together the strands of a wide and diverse field of spatial literature.

He divides his subject into two sections: the first looks at towns as points and examines the process of urbanization, the growth of city systems, types of urban functions, central place theory and spheres of influence. The second is concerned with the town as an area and studies the patterning of its component parts: the central business district, residential and industrial areas and the urban-rural fringe. The heavy hand of the textbook becomes apparent here, since Professor Carter is unable to develop any very distinctive point of view. True, his approach does give some weight to morphology and in the evolution of towns, but the emphasis is a little apologetic and, seemingly in deference to the mainstream American work, somewhat muted. One feels that beneath this rather standard treatment a different and more historical book is struggling to emerge.

As a textbook, one might criticize some of its omissions. There is hardly a mention, for example, of the fascinating work on urban growth models which simulates either the physical expansion of towns or the composition and changes of urban land uses. And there is a strange carelessness with the names of research workers: "B. E. Newlin" consistently takes his final letter; "H. Tisdale" likewise loses his surname; and Gollidge appears in the text no fewer than nine times as "Gollage". These are somewhat carping criticisms, however, for *The Study of Urban Geography* will undoubtedly prove its value as a compilation of a great deal of recent literature. But what a pity that Professor Carter had not been more bold in giving it that flavour of historical argument which has so strongly informed his own research.

Old landscapes

ALAN R. H. BAKER (Editor)
Progress in Historical Geography
311pp. Newton Abbott: David and Charles. £4.20.

Although historical geographers in this country, and elsewhere, have been influenced rather less than many of their professional colleagues by the rise of a "new geography", few of them can now be unaware of its implications for both teaching and research. Nor can they reasonably complain that their interests have been neglected in recent surveys of the discipline as a whole. Yet Alan Baker and his team are right in thinking that the content and methodology of historical geography will bear further scrutiny.

Progress in Historical Geography contains ten essays by practicing geographers. In the first, the editor discusses briefly the present state of the subject and offers some suggestions for work in the future. Next come five essays on the status and character of historical geography in Britain and in various parts of Europe. Dr Baker himself summarizes the position in Britain, Xavier de Planhol writes on France, Helmut Jäger on the German language area, Stefan Holmfrid on Scandinavia and R. A. French on the Soviet Union. The remaining essays carry us further afield. A. H. Clark deals with North America, R. L. Hawthorne and M. McCaskill with Australia and New Zealand, D. J. Robinson with Latin America and K. B. Dickson with Africa.

British historical geographers will probably have mixed feelings about these essays. They will undoubtedly be stimulated by Mr Holmfrid's bold and at times exciting account of the achievements of their Scandinavian colleagues in the field of agrarian historical geography; and they will be encouraged by Mr Clark's optimistic view that historical geography may yet gain more than it has lost from the new methodologies which have

transformed the social sciences. On the other hand they will discover that in the Soviet Union, for example, their subject is "characterized by comparative paucity of work" and, still worse, that it has become in France a "residual discipline". Both Latin America and Africa, we are told, afford numerous opportunities for fruitful exploration within the borderslands of history and geography, although in Africa at least there is little progress to report.

Dr Baker's survey does not claim to be comprehensive. Even so, one feels a little uneasy about the overall balance. The promise of the little might have been fulfilled more explicitly by allowing fewer contributors to develop their ideas to greater length. It seems a pity that "progress" is often exemplified by little more than an author's name, and that topics of great potential interest—such as the methods used in reconstructing the pattern of fields and farms in a medieval German village or the nature of the evidence for the advance and retreat of margins of settlement—should here receive only passing attention. A good bibliography and full references are no substitute for a story that is all too often cut short before it has captured the reader's imagination.

Phillip Warner proposes a condensed tour of *British Battlefields* starting in his first volume with "The South" (135pp. Reading: Osprey, £1.95). He dwells on the conditions in which the early battles were fought and stresses the general confusion in which commanders' plans could be thrown into disarray. Of the fourteen engagements described, all except Sedgemoor were fought during the Wars of the Roses or earlier, and, rather curiously, the battles of the Civil War are ignored. The maps, in which the positions of the armies are superimposed on Ordnance Survey sheets, are rather overcrowded with detail for easy reading.

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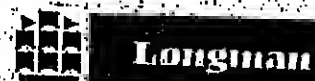
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JOHN O'NEILL:

Sociology as a Skin Trade

Essays towards a Reflexive Sociology
274pp. Heinemann Educational. £3
Paperback, £1.50L

It is unfortunate that John O'Neill should have been tempted into adopting what might appear to be a trendy title for his intellectually powerful book of philosophical and sociological essays, the more so since the essays themselves are an implicit attack on all the major forms of sociological trendiness. They are the work of a very considerable young political intellectual who starts from his own very particular and well-judged assessment of the relation between modern movements in sociological thought and a reading of Hegel and Marx, which, because it is Mr O'Neill's own, has a rare ring of authenticity about it. The recipe which produced this book was to take a brilliant and passionate young scholar, train him through and through in Hegel and Marx, and then confront him with a world, both intellectual and political, to which the key figures are non-sociologists like Herbert Marcuse, Norbert Hirschman, Hannah Arendt, philosopher-sociologists like Sartre, Merleau-Ponty and Alfred Schutz, sociological mainstreamers like Durkheim, Simmel, Weber and Parsons, and the whole range of critics or proponents of a reflexive sociology which includes Peter Berger, Harold Garfinkel, Jürgen Habermas and

Louis Althusser. The result is a way of looking at the human condition and the possibilities opened up by scientific, sociological and philosophical endeavour which is remarkably consistent, and which shows that the author is nobody's man but his own.

It is certainly not possible in a brief space to indicate even a few of the many themes which Mr O'Neill discusses or to show how in non-trivial every paragraph he takes up old lines of argument to yield new insights. Moreover there will be few reviewers in England who would have as catholic and as deep a knowledge of the primary literature, or access to adequate secondary guides, to be able to join argument with him with much assurance. All one can do here is to look at one or two consistently recurring positions.

The first of these positions concerns the too slickly discussed question of alienation. Mr O'Neill goes far beyond all modern popularizations and vulgarizations because of the depth of his reading of both Marx and Hegel. Marx got beyond Hegel because he saw man as a sensuous creature situated in a world of things and people rather than as a merely abstract thinker. But he did not see this fact alone as the source of self-estrangement. Indeed that sensuous world of man and his world of objects was essential to human life. The source of estrangement lay in certain specific historic circumstances which Marx set out to analyse. On the other hand, Hegel himself was right in seeking to set out the structures of thought which could be en-

hanced in an alienated or unalienated form in the world, and both Marx and Weber were right in trying to develop ahistorical ideal types, as well as complementing these with specific analyses of historical conditions which made this or that social structure development possible. All this becomes clear from Mr O'Neill's ninth chapter which bases itself on up to one of the popular un-Marxist whom everyone is discovering these days, but on the long available and devastating "Theses" of Feuerbach.

As the book proceeds and Mr O'Neill writes with greater and greater self-confidence, his respect for those whom he criticizes increases and he shows slightly less patience with those, like Gouldner, who he believes have offered themselves as saviours of sociology without having the necessary background to make a thorough intellectual critique. Without a doubt, therefore, one of the best essays in the book is that on "The Problem of Order in Marx and in Parsons". Here Mr O'Neill avoids any facile dismissal of Parsons as a conservative, and shows how he sought to solve the problems of the utilitarian tradition ultimately within the tradition itself.

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What was Durkheim?

85p

DONALD LACAPRA

Emile Durkheim: Sociologist and Philosopher

315pp. Cornell University Press (HBE). £5.55.

Emile Durkheim: Selected Writings

Edited and translated by Anthony Giddens

272pp. Cambridge University Press. £3.50 (paperback, £1.20).

Was Durkheim a conservative or a radical? Was he primarily a philosopher, or, in the words of Talcott Parsons, "one of the great empirical scientists of his day"? Is it true that, in the course of his works, "there is a fundamental change, from one set of simply formulated ideas in another", as Parsons argued? Or is there a fundamental continuity between his earlier and later works, as maintained by Anthony Giddens?

That it should be possible to ask these questions fifty-five years after Durkheim's death is certainly a justification for re-examining his writings and their political and intellectual context. Dominick LaCapra "attempts to provide a comprehensive interpretation and assessment of the thought" of Durkheim. Anthony Giddens's book "is the first to provide a comprehensive set of selections from the whole corpus of Durkheim's writings", and includes a lucid and well-informed fifty-page introduction.

Parsons devoted four long chapters of *The Structure of Social Action* to an analysis of Durkheim's work, which has heavily influenced all subsequent discussion of the basis for the treatment of Durkheim in H. Stuart Hughes's widely-ranging *Consensus and Society*. Mr LaCapra acknowledges his debt to Stuart Hughes, under whom he presumably studied at Harvard, and whom he resembles in being an historian rather than a sociologist. Rather tentatively, he moves away from Parsons's interpretations—the insistence on Durkheim being a philosopher as much as a sociologist, and regards the inconsistencies in his social thought as being inherent in the neo-Kantian philosophical position he derived from Renouvier. The chapter on "Durkheim's Milieu" does not add much to information

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where very pronounced deviations from the norm were the rule. The fact that a restricted number of people in a select social group considered their speech vulgar was quite accepted by the "lower classes", who were fully aware of the differences. Shaw's *Pygmalion* mirrors accurately the attitudes of the times.

The public schools and other universities were not responsible for the attitudes towards language expressed by their alumni since these attitudes merely perpetuated ideas held for many centuries before the rise of even the greatest public school.

The north and west of the country, which had been the centres of independent kingdoms, were regarded as places very distant from the centre of power by the eleventh and twelfth centuries. England's climate and topography, its communications and its coasts with the Continent had dictated to a large extent the position of its capital city once it became a united country. By the thirteenth century, when English became the language of government after a break of more than 200 years, the Londoner was conscious that in parts of the country remote from himself, a different and therefore "outlandish" kind of speech was used. Contemporary writers of the fourteenth and fifteenth centuries stressed the unintelligibility of those speaking the speech

of distant parts. Even the gentlemen from the provinces used a kind of English quite unsuitable for anyone wishing to write good poetry, according to Pottentian, writing in 1589.

In the sixteenth century the notion that regional speech was less desirable than that of the capital became widely accepted, though it was worth commenting that one of the principal courtiers, Sir Walter Raleigh, spoke his native Devonshire all his life. From the idea that a gentleman should use a language not necessarily of his own region there grew the notion of a standard speech. Literature in anything other than London English virtually ceased to be written after the introduction of the printing press to London, and judging by literary output one might assume that England spoke one speech.

Literary output however is from (and for?) a rather restricted group. Writers in the seventeenth and eighteenth centuries who urged the need for an Academy in England to order that the language could be "purified" were perhaps hardly thinking of the enormous mass of people who neither read nor wrote. Despite this the labouring classes, influential and non-vocal, always outnumbered the cultured and literate who set the tone.

Collection of local variants in vocabulary began as early as 1674

THE SENSE OF PLACE—3

would seem to be a variety of the standard language differing in pronunciation only. These differences in vocabulary or grammar would be dialectal (*butler* = a "stool" is a dialect word; *it did bump* = "it bounced" is dialect grammar) while accent will be regionally modified standard pronunciation [ston] *stone* (Newcastle) is accent but [stien] is traditional local dialect.

The most recent, and the only investigation of English dialects giving material that is comparable over the whole country, is the *Survey of English Dialects*. In this survey the aim of the collection was frankly archaic and traditional, so that, so far as was possible when the fieldwork was conducted throughout the 1950s, comparisons can be drawn fairly evenly throughout rural England, only a very few towns were investigated.

The SED shows, however, in spite of the efforts of the fieldworkers to elicit older forms, that the traditional speech in many areas was in a by no means pure state, even from older informants who might have learnt to speak around 1880. Younger people from the traditionally dialect-speaking social classes down to school age or even younger today use a mixture of dialect and accent that is confusing. The opportunity of hearing variant speech forms is so much more likely to occur, and the pressures from speakers who use different "registers"—social variants—are much greater.

A great deal of prejudice is still built into our linguistic attitudes about speech. Certain towns or areas are regarded as having ugly speech. This is an aesthetic approach based on very questionable premises. Various foreign languages are said to be "guttural" or "sing-song" by English speakers, but certainly the native speakers have no such feelings about their own speech. In the same way people who use an accent or a local variety of speech often find the most likeable, and certainly the most

Nineteenth-century writers on English dialects, Joseph Wright among them, saw the dialectal varieties, particularly of grammar and pronunciation, as developments of earlier types of speech, dependent upon sound changes occurring within the dialect, and thus described in detail many dialects that were "pure". Wright and others considered that if a local speaker used forms not traditional for the area he was "wrong". Pure dialect, however, is very hard to find nowadays. One of the problems of describing "dialect" and "accents" is that people use the terms to mean different things, but the boundary-line between the two is difficult to define.

Dialect seems to mean to most people a traditional form of speech differing in vocabulary, grammar and pronunciation from an accepted (if undefinable) standard. An accent

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The MIT Press

Lawrence Halprin Notebooks, 1958-1971

Lawrence Halprin

These selections from Lawrence Halprin's personal and professional notebooks take us as far as it may be possible to go within the imagination of another person, especially one whose creative efforts are moving in several directions simultaneously. Halprin's originality, as his notebooks attest, springs from synthesizing the joining of elements of landscape and cityscape, molding of individual architectural entities with community patterns. The whole is enlivened by Halprin's concern with such matters as group, and ecology dynamics, particularly art, the choreography and scoring of human movement.

The Changing Party Elite in East Germany

Peter C. Ludz

This is the first in-depth analysis of social and political change within the party structure of the German Democratic Republic (DDR) during the period 1949-1968, changes which have been largely misunderstood in the West. The book focuses on and provides detailed information about the Socialist Unity Party (SED), the dominant Communist organization in East Germany. Professor Ludz examines the party's organization, the development of the social structure of its Central Committee and Party Ideology.

The American Business Corporation

New Perspectives on Profit and Purpose

Edited by Eli Goldston et al

In the first half of this book a number of distinguished scholars and journalists analyse the role of the American business corporation, looking particularly on its responsibility in a time of deepening crisis. The second half presents eight essays in which American businessmen themselves give their views.

The Spoils of Progress

Environmental Pollution in the Soviet Union

Marshall I. Goldman

Because industrialism had its beginnings in capitalist countries, the existence of environmental disruption in socialist and communist societies has been largely ignored. The truth is that pollution of natural resources blights the planned economy and hampers enterprise systems alike. Rapid industrial growth rather than the form of government is the prime agent of environmental havoc and where socialist reality overwhelms socialist theory, the ecological balance of nature suffers as in any major industrial country. Marshall Goldman demonstrates this fact as he describes abuses of water, air, land and raw materials in Russia, analyzing the forces that have produced the present situation and assessing both the drawbacks and advantages of state control and conservation.

Impact of Uncertainty on Location

Michael Webber

Taking a theoretical rather than an empirical approach, Michael Webber discusses such topics as the location of monopolists, the patterns of towns, the production decisions of firms and the effects of widespread innovations

Dent

The First Tigers

The Early History of
Rock Climbing in
The Lake District

ALAN HANKINSON

Foreword by
Chris Bonington

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enthusiasts who between 1882
and 1903 progressed from
simple scrambles to
sophisticated open rock-face
climbs. Their skills were later
taken as a standard for the
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T.L.S.

71st Year

28 JULY 1972

No. 3,674

Viewpoint

BY CLIVE JAMES

PEOPLE with high standards of
junk are an ever-present threat.
Whenever I join with a literatus
in conversation about the trash we
read in childhood, it invariably turns
out that one of us devalued a better
class of trash than the other. Speaking
as the other, I can only announce a
simmering envy for anyone who
beefed up his reading skills on Rider
Haggard, Rice Burroughs, Baroness
Trevelyan and E. Phillips Oppenheim.
Missing out on the stuff then, I missed
out on it forever: there's no point in
trying to catch up, and no sanction
for it, since with the age of innocence
far in the past it's no longer possible
to ignore the fact that time put in on
Shakespeare is time subtracted from the
block-busting sentences of *La Princesse*.
Not to mention Thomas
Mann: that I got through *Tod in*
Verneberg in German (earning the
Lehrerpreis with crossed eyes and nut
clusters) can't go on forever serving
as an excuse for not tackling *The*
Musch-Mann in English. Another
time, as Alden put it, his other lives
to live. All one can do is take a
crumb of comfort from having once
read *King Solomon's Mines*—if that
was the one about the oval full of
spiders and the big white hunter who
longed for a Gilling with which to
clear a plain thronged with United
Warriors in five minutes. Pretty sure I
read the actual book there, and not
the *Classics Illustrated* spin-
coloured comic. Not, let it be said in
passing, that the *Classics Illustrated*
were to be despised. Their comic-
book version of the Bible was a better
way of assimilating the key quotes
than passing deckle-edged texts in a
Sunday School album. Christ's
speech-balloons were rimmed in pink,
like clouds at sunset, and did a lot
to focus the wandering juvenile atten-
tion on their gnomes concrets.

At home we had few books, but
we did have a cupboard full of out-
of-date magazines—the Australian
edition of *Reader's Digest*, wartime
copies of *Picture Post* and *Life*, and
any amount of *Redbook*, *Colliers* and
the *Saturday Evening Post*. I read
them continually, as a supplement to
my *Modern Marvels* encyclopedia.
At about age ten I moved on to
Biggles books, staying faithful to
W. E. Johns for the two years I spent
in an opportunity class—an institu-
tion dedicated to providing upper-
bracket IQs with bigger sand-trays.
It was in this class that I received
my first blurred hint of other realms.
There was a day when selected mem-
bers of the class were asked to stand
up and give a summary of any book
they might recently have read. I
gave a masterly précis of *Biggles Flies*
East, complete with an extended-ver-
sion of the epic aerial duel
between Bigglesworth and Von
Stalheim. It was tedious to find this
performance upstaged by some clown
who had been dipping into the early
chapters of Joyce's *Ulysses*. Having
a scholastic for a father, my rival
—it seems obvious now—was being
brought up in an altogether superior
intellectual climate. The hint did not
take: I had no means of assessing its

implications. While my rival was
doubtless moving on to the letters of
Madame de Sévigné and the *Duino*
Elegies, I made the huge jump from
Biggles to the Saint, quickly becoming
a world expert on the writings of
Leslie Charteris.

As my terms wore on (the days
consumed in a technical school
where I read five mathematical sub-
jects with small result) I added fur-
ther detectives and freelance adven-
turers to the roster. I read the com-
plete works of Eric Stunley Gardner
(including the A. A. Fair novel in
about a month, a feat of voracious
ecstasy exactly equivalent to win-
ning a pie-eating contest). I read all
of Sapper—the wartime short stories
being perhaps my first fleeting taste
of realism—but none of Saki, who
rested untroubled in that other world,
the world of estimable achievement
on which by a sad miracle my hungry
eyes never impinged. Hilary Queen,
the New Wolfe books, but never
Faulter Brown. Like a liver brittle
from coming up with nothing but
micks, I must have had an infallible
nose for rubbish.

In the two or three years before
becoming eligible (just eligible) for
university, I put on to war books,
reading every best-selling author from
Richard Pope fremember *Boldness*
Be My Friend!) in Chester Willmet,
on every subject from the Tirlitz
to midjet submarines. It was during
this obsession that I stumbled on the
first clear cases of quality in writing.
I did not in ambition though they
now seem: Pierre Clostermann and
Paul Brickhill (especially in *The Great*
Escape, although *The Don Busters*
clearly stood out, and from Russell
Braddon's *The Naked Island* I got a
terrific lot, probably the most for-
mative literary experience of my
life: the early chapters of that book
of modern Sydney, with the possible
exception of T. A. C. Hungerford's
The Ridge and the River dealt with
experience I could actually test, and
seemed to endow a known reality
with an extra significance. After that,
more by accident than planning—I
enrolled in the Arts faculty because
I liked to draw—university hap-
pened overnight. I met a young
poet on the first day, listened he-
musically to his chatter, and was read-
ing *Four Quartets* on the second day.

The best you can claim for such a
grossly inadequate educational back-
ground is that it supplies a hefty
impetus: once you finally get the
message. Being used to reading a
tremendous amount of sing was at
least a quantitative preparation for
reading a tremendous amount of
literature, the sense of shame provid-
ing an additional spur. That, at any
rate, is the way I rationalize it. But
there are some books that must remain
clear losses. I found it reasonably
easy to learn modern languages later
on, but Latin was harder and Greek
impossible. For anything in Latin
beyond the simpler declarative sen-
tences of Cornelius Nepos I need a

parallel text. A memory stocked
with hundreds of lines of Virgil,
Horace, Propertius and Catullus
searcely compensates for a deficiency
like that: the lines were all learnt
parrot-fashion, and one is always
conscious of a shaky grasp on the
poetry of any language when one
cannot parse an average sentence of
its prose. As for Greek, it will have
to wait for a five-year stretch when
there is nothing else to do. Reading
Rider Haggard instead of finishing
Proust is a minor crime compared
with beginning *Freud* instead of
learning to read Homer, but the latter
is the crime I now find myself com-
mitting. One big compensation for
being in such mental turmoil is, how-
ever, impossible to deny: literature
will always be an adventure for any-
one who came to it late. One has
the eagerness of gratitude, it not the
confidence of universal scholarship.

I suppose I was forced towards the
above reflections by the fact that life
of late has been lots of action, little
meditation and no study whatsoever.
I am in the kind of fret that the
medieval literati dreaded like her-
esy: alienated from the spirit of
contemplation. The state of
mind breeds strange jealousies. Who,
one wonders sourly, is the best edu-
cated man of recent times? Putting
Curtius into times past, it would
probably be a toss-up between Edgar
Wind and Gianfranco Contini. But
no: it has to be Contini, with his
habit of revealing whole new ranges
of erudition at a few seconds' warn-
ing—such as the time when he walked
into his first-year Romance philology
class at Florence University and
greeted an Arab freshman in Arabic.
What stuns you about Contini is that
his learning never outstrips his judg-
ment. His essays collected in that
treasure-house of the mind, *L'orient*
d'aujourd'hui, are a stylistic differ-
ence between Dante and Petrarch
are instantly convincing to the lay
reader of those two poets, yet the
learning on which they are based is
simple and strictly inapproachable.
And just by sitting down to write
about the intellectual experience con-
ferred by reading a scholar like Con-
tini, I find the sense of frustration
ebbing away. Humbling in one way,
it is a kind of liberation in another.
My being beyond our aspira-
tions, they help turn our aspirations
towards uncomprehensible aims. It is not
a thing which should be said too
easily, but now that I have got it said
I will feel better about spending
another day working in front of the
cannons. Dime was right about the
urge to study being the most un-
governable of the passions. But there
is still the rent.

The loneliness of the long-distance
reader is an exquisite one: the re-
wards for tackling and comparing
the more impossible literary mas-
sifs are necessarily largely personal,
since one is unlikely to encounter
anyone else ready to evince a proper
sense of inadequacy at not having
attempted the task himself. In the
life: the early chapters of that book
of modern Sydney, with the possible
exception of T. A. C. Hungerford's
The Ridge and the River dealt with
experience I could actually test, and
seemed to endow a known reality
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being in such mental turmoil is, how-
ever, impossible to deny: literature
will always be an adventure for any-
one who came to it late. One has
the eagerness of gratitude, it not the
confidence of universal scholarship.

minings a set of
been lined up on
in the Cambridge
for me to give it a
hold out for another
The month after that
way through it—
isn't it?

It was said a man
on his reading: it's
In 1914, when he was twenty-
five years old. Six years later he pro-
duced what may have been his first
own for about five years.
God and the Supernatural—a
Catholic statement of the Christian
faith. This paper, which dealt with
"The Nature and Destiny of Man",
already shows the direction of his
interests, and it provides the perma-
nent outer framework for all his
future thinking on the subject of
history. It is a little more personal
than the rest of his work and illumi-
nates the way he actually appro-
ached his Christianity. Almost from
the first he was where he asserts the
unity and importance of things
actual, he brings some special
considerations of his own to support
his argument.

Then—for some years from
his reading: it's
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five years old. Six years later he pro-
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the first he was where he asserts the
unity and importance of things
actual, he brings some special
considerations of his own to support
his argument.

Duckworth

HOMER

C. M. BOWRA

"The last work of
greatness of all
sical scholars
finished on his
he died last year.
clear, plain, the
introduction to
hundreds of
about him, what
you know Greek
book about Homer
of mauling and so
Peter Levi

"... carefully de-
those who do not
Greek and who
new to the sub-
demanding, all-
very clear study.
... a very good
James Fenton

"This lucid and
introduction to
Homer in the light
scholarship will be
both to student and
reader."
R. F. Williams
Birmingham

"It was unlikely
years would
intellectual power
active activity of
Bowra or that
at once still his
So it has proved to
able book for the
reader."
Christopher Tate
Daily

Duckworth

which he had discovered the
most caught his imagin-
involved his affections,
was just the thing which
totally omitted when, in *Re-*
Progress, he had banded

Religion's part in history



CHRISTOPHER DAWSON

The Dividing of Christendom
Introduction by David Knowles
286pp.The Gods of Revolution
Introduction by Arnold Toynbee
173pp.

Sidgwick and Jackson, £3.25 each.

the question of "the rise of Western
civilization". What was involved
now was something more like straight
history and it appears in *The Making*
of Europe—a study of the Dark
Ages, regarded by him as "the most
creative of all" periods, precisely be-
cause society and culture were then
in their formative stages. He tells us
that between the fifth century and the
eleventh there occurred the conver-
sion of the West, the creation of
Christian art and Catholic liturgy,
but also something like the birth of
a civilization—all this taking place
almost in the clear light of history.
He warns to the history, loving even
sheer narrative and description when
he has a theme like this; and he
delights in the little anomalies, the
paradoxes of the historical process.
He becomes eloquent when he sums
up the work of St Boniface in eighth-
century Germany. Perhaps he is
excited most of all by the rise of
Islam in the seventh century. Since
he was theoretically so aware of the
importance of geography to the his-
torian, it is surprising that his volume
said too little about the birth of
nations and the deeper forces which
in this period brought the political
map of Europe to a shape that is
recognizable today.

In view of the nature of his
subsequent writing, it was no doubt
a good thing that he had tried in the
first place to come to grips with
primitive religion and very early
cultural history. In any case, histo-
rians ought to take advantage of the
work of the various social scientists;
and, as one can see in *The Making*
of Europe, Dawson's studies in the
1920s enriched his commentary,
prompting him to fresh interpreta-
tions or hypotheses or correlations,
when he came to more ordinary
historical work. Both these policies
of his held dangers as well as
advantages, however; and, though
he may have been right in a way
may have been making a
significant point, there were perils
in a further thing to which he
confessed—namely, a disposition to
go perhaps a little farther than other
people in his belief in the cyclic
element in history. Dawson, then,
was able to produce a hundred
wrong in a main thesis because he
forgot that he was not now dealing
with primitive societies, or he used

some generalization too inflexibly,
or he failed to see how a given
conclusion of his really sprang from
what he saw too much as a cyclic
pattern in events. All this affected
chiefly a number of smaller works
in which he applied his principles to
more modern history or presented a
message to the present day.

He was enchanted by the idea of
a society entirely Christian, or (since
he saw this to be impossible) a
society developing like the medieval
one under the presiding influence of
Christianity. Yet the other half of
him was under no illusion about
such mundane arrangements, and he
could say:

Christianity has never been more than
a lever working in the world... She
sows her seed broadcast among pub-
licans and harlots, in the corruption
of the great Greek and Roman cities and
the welter of barbarism and violence
of the Dark Ages, in the slums of
Manchester and New York.

He tells us: "The only really and
specifically Christian politics are the
politics of the world to come."
Also: "The true social function of
religion is not to busy itself with
economic or political reforms but to
save civilization from itself by re-
vealing to men the true end of life
and the nature of reality."

In various forms of statement he
confessed that if Europe after the
Barbarian invasions had moved to
something like unanimity in the
faith, this had been as a result of
authoritarian policies and mass-con-
version at a time when the be-
lief was so much stronger than at
later periods. He seems not to have
realized that such solidarity in the
Christian faith might have depended
as (time went by) on conditions and
factors very much like those that
make for a similar kind of solidarity
under communism in the twentieth
century. He could not see that the
beautiful Christian society might be
destined all the same to be an
interim affair, corresponding to an
intermediate state in the history of
civilization—something not to be re-
garded as (ordinarily speaking) re-
peatable, not likely to be tolerated
after men had reached what they
might feel to be a state of greater
maturity.

And so, having studied the origins
of Western Christendom, and baying

celebrated the medieval system in
two volumes of Gifford Lectures, he
addressed himself in his final period
to the problem of modern seculari-
zation. At first he had ascribed the
phenomenon to the Renaissance and
traced it back to the fifteenth cen-
tury, and he had once noted the wide
range of factors which had helped
to produce this movement. On one
occasion he tells us how the influ-
ence even of Aquinas worked in this
direction; for though St Thomas
"had no intention of turning
men's minds from the spiri-
tual world to the study of par-
ticular and contingent being",
the new appreciation of the rights of
nature and reason which his philoso-
phy involved "marked a turning-
point in the history of European
thought".

When so many factors and forces
were moving in the same direction,
Dawson ought perhaps to have learnt
rather to the idea of straight
progress than to the cyclic pattern,
especially as the kind of Providence
in which he believed was one that is
supposed to lead the world into
novelties beyond any previous imagi-
ning. In any case, he held that
religion made Western society
dynamic, partly because of the con-
flict between the spiritual and the
temporal, and partly because the
Christian was always out to change
the character of the world.
But he does not seem to
accept the view that when
things go well, human beings are apt
to develop out of some former state
of tutelage and that this emancipa-
tion may be a basis for a moral
advance. And sometimes he blamed
the Reformation for the seculariza-
tion of Western culture, which he
saw as a great tragedy. If at na-
mument he could regard the Refor-
mation as itself a reassertion of the
role of religion in society, he could
hold also that "sociological" and
nationalistic causes had been
throughout history the real origin of
all such heresies and schisms. He
could say even that "secularism in
the Church led to secularization in
the State", as though, at an earlier
stage and a profounder level, those
two things were not rather the twin
consequences of the same crimes. He
would not have accepted the view
that the Reformation occurred (or
succeeded, so far as it did) because
the medieval Church had done its
work so well—undertaking a colos-
sal internal missionary task, and
inducing the mass-converted (per-
haps really the half-converted) to
bring their religion home to them-
selves, and so to interiorize it. That
they acquired a heightened sense of
the urgency of the matter, a height-
ened sense of their personal
responsibility in regard to their faith.
And, though he wanted a dynamic
civilization, not a rigid one, he seems
not to have realized that a victory
for religious uniformity in the six-
teenth century might have reduced
the West to the deadly stillness of
oriental societies.

In his main line of thought per-
haps his most stimulating com-
ment—and his most severe injunc-
tion—comes in *The Historic Reality*
of Christian Culture (1964):

The renewal of a Christian civiliza-
tion does not involve the creation of a
totally new civilization, but rather the
cultural awakening or reactivation of
the Christian minority. Our civilization
has become secularized largely because
the Christian element had adopted a
passive attitude and allowed the leader-
ship of culture to pass to what till
then had been the non-Christian
minority. And this cultural passivity
has not been due to any profound
existentialist concern with the bar-
ren predicament and divine judgment, but
on the contrary to a tendency toward
social conformity and too ready an
acceptance of the values of a secular-
ized society. It is the intellectual and
social inertia of Christians that is the
real obstacle to a restoration of Chris-
tian culture.

This is partly true, and the answer to
it—though not a complete answer—
may be that we can become too

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Apostles in stone

SUMNER McK. CROSBY

The Apostle Basil at Saint-Denis
116pp plus 85 plates. Yale University Press. £4.75.

Good architectural historians no dedicated men. Once started on the history and development of a building, they cannot let go. This is especially true of those to whom the whole of architectural history in the end becomes the history of one building—this is what happened to Kenneth Conant of Harvard at Chiny, then to Sumner McKnight Crosby of Yale at St Denis. Professor Crosby conducted excavations there first in 1931 and then in 1946-48. His first book on St Denis came out in 1942, his second in 1951. During the later excavations on June 3, 1947, a relief (why does Professor Crosby prefer the cumbersome term "bas-relief"?) was found, about two metres long and half a metre high, showing the twelve apostles each set in a narrow space flanked by colonnettes and surmounted by an arch. Towards its left end it was unfinished in the details. The quality is high, the date evidently the mid-twelfth century, the style close to that of other St Denis sculpture of the years of the great

Abbot Suger's rebuilding at the west and east ends of the abbey church—1130-1144.
After describing the circumstances of the discovery, Professor Crosby tries to answer the questions of where the relief was placed and what purpose it served. He connects it with Suger's altar for the new choir. This was dedicated to St Denis and his companions, Rusticus and Eleutherius, whose relics were displayed by being placed in a *bas-relief* by an artist. So Professor Crosby had a reconstruction drawn into which the relief fit as one long side of the shrine of St Denis. He may be right, but it remains worrying that Suger in his *De Consecratione Ecclesie Sancti Dionysii* mentions only the "copia gemmarum et preciosorum", by which he means gold, silver, and precious stones, but no work in stone.
The longest chapter of this new book deals with motifs prominently of ornament but also of the figures and the script. An analysis of style follows, and at the end are two appendices, one of them on proportions. Professor Crosby has searched for sources and comparisons far and wide, and his annotations are impressive. Yet no conclusive

answer is reached. The carving has been "of Moslem origin" and published in 1574, as the "training" of a Moslem artist, but also inspired by Gothic and Burgundian styles. The unfortunate Leland Supper in St Denis is a case in point. For the non-specialist, the most interesting parts will be the general state of mind which in the general history of the subject today should be taken as yet another sign of the general insanity of the age, that as it may, an urge to trace the origins and the growth of local (and regional) societies has now become, the motif of a fashion, not of a style in this country but elsewhere in the relief of St Denis. Both inside and outside was done, though the latter was an agrarian civilization, as the road map is more like a maze, a tangle of endlessly twisting lanes sunk between wooded banks, often too narrow for two vehicles to pass. Many of the main roads have no historic unity but are modern rationalizations of ancient forest tracks, like the road from Tonbridge to Ashford; or if they are straight, like the Dover road, they are often of Roman origin. There is no obvious urban centre, like Leicester, but a series of smaller towns, like Canterbury, Maidstone, and Ashford. The fields are small and irregular, broken up with woods and copses, and peppered with isolated farms. In contrast with Leicestershire, there are more than 5,000 medieval and sub-medieval buildings still surviving in Kent, the great majority of which are scattered farmhouses of this kind. In the Wealden parish of Smarden alone there are sixty-two distinct hamlets and isolated farms, nearly all originating in the centuries between the Conquest and the Black Death. In the downland areas many farms may be traced back, in contemporary charters, to before the Conquest. In most parishes there is

no such regularity. The road map is more like a maze, a tangle of endlessly twisting lanes sunk between wooded banks, often too narrow for two vehicles to pass. Many of the main roads have no historic unity but are modern rationalizations of ancient forest tracks, like the road from Tonbridge to Ashford; or if they are straight, like the Dover road, they are often of Roman origin. There is no obvious urban centre, like Leicester, but a series of smaller towns, like Canterbury, Maidstone, and Ashford. The fields are small and irregular, broken up with woods and copses, and peppered with isolated farms. In contrast with Leicestershire, there are more than 5,000 medieval and sub-medieval buildings still surviving in Kent, the great majority of which are scattered farmhouses of this kind. In the Wealden parish of Smarden alone there are sixty-two distinct hamlets and isolated farms, nearly all originating in the centuries between the Conquest and the Black Death. In the downland areas many farms may be traced back, in contemporary charters, to before the Conquest. In most parishes there is

Inner prayers

J. P. HODIN

Manuscript
240pp including 127 plates. Bath: Adams and Dart. £10.30.

Alfred Manessier (born in 1911) has been a leading figure in a group of non-allegorical artists, including Bazaine, Erté, Le Moine, Lapierre, Singier and Gischia, who first appeared in public on the Parisian scene in 1941 under the collective title of "Jeunes Peintres du Traditionnalisme Français". They are the representatives of a style which has been called "l'abstraction lyrique", although J. P. Hodin disagrees with this designation because "the notion of 'lyric' is too restrictive to cover the range and the depth of expression with which it is concerned".
The style of this freely rhythmic painting, which is supposedly based on a use of colours to evoke light and transmit feelings, aims at what the French delight in calling *poésie picturale*. It derives, as Dr Hodin maintains, from the work of Delaunay, Villon, Klee and Bissière. The idea seems to be to forge about recognizable imagery the better to transcend modern man's broken link with the visible, natural world and to attain through coloured patterning to a new harmony with the created universe. That is to say its creators proclaim their intention to cultivate spiritual and religious values in opposition to materialistic and scientific ones. It is

not easy, however, to grasp what Dr Hodin is really trying to explain, because his thinking is erratic, his mood one of caprice and his vocabulary shackled by the modernistic jargon that tortures the mind with its defiant obscurantism.
Manessier, it seems, "came for the first time to know his Faith" during a night-time service at the Trappist monastery of Soligny. "I felt profoundly", the artist told Dr Hodin, "the cosmic link between that sacred chanting and the world of nature all around, which thrust itself into the silence of the twilight. The hours took on an unworldly beauty."
After that Manessier started to paint his newly revealed sense of a mysterious rhythm, of an inner light and of a concealed meaning, and Dr Hodin describes him as "a mystical, religious painter". The paintings which have been chosen to illustrate this dissertation are entirely coloured, decorative and formless compositions, lacking subtlety of execution.
Dr Hodin insists that Manessier is concerned with "mystification", which he explains as
"the attempt to express something which is an inner experience, not an attempt on the part of the will or an intellectual attitude. Inconscience aims at the incarnation of the spiritual in the very flesh of matter."
This passage should be read in conjunction with what Manessier had once to say about himself:

Old and new

DENYS CHEVALIER

Klee
Translated by Eileen B. Hennessy
96pp including 73 plates. Lugano: Uffizi Press. Distributed by Clemen Press. £1.80.

WERNER HOFMANN
Der Maler Walter Dexel
83pp. Starnberg: Josef Keller. DM 24.30.

The latest addition to the series of art monographs published by the Uffizi Press, a text devoted to Klee by a French critic, adds little to our understanding of the artist's work, and contains no art-historical discoveries. The same facts and similar comments may be found in a number of other books on Klee. This one is, however, illustrated with a selection of paintings and drawings—fifty-one reproduced in colour, twenty-three in black-and-white—which is varied and unhectored.

Werner Hofmann's book is, so to speak, a routine operation. Walter Dexel, who was born in Munich in 1890, and was never well known or thought interesting as an artist, is today a forgotten figure. But Dr Hofmann has convinced himself that Klee should be re-evaluated. Dexel began by studying art history in Munich under Fritz Burger and Heinrich Wölfflin. He did not start to paint until 1914. From 1916 to 1928 he was director of exhibitions at the Kunstverein, Leipzig. So it happened that Dexel entered the Hamburg circle and became a great friend of van Doesburg. His own style of painting was highly eclectic, many modernisms being interwoven. Dexel could also turn his hand to anything, stage décor, costume design, office design, interior decoration and publicity. The gamut of his uninteresting activities is revealed in seventy-two plates, twelve of them in colour.

LOCAL HISTORY has for centuries been a pastime of the English—just about four centuries, we take William Lambard's *Perambulation of Kent*, completed in 1570 and published in 1574, as the earliest local history book; for rather than a local history book, it is a topographical journey between 1534 and 1543. The unfortunate Leland Supper in St Denis is a case in point. For the non-specialist, the most interesting parts will be the general state of mind which in the general history of the subject today should be taken as yet another sign of the general insanity of the age, that as it may, an urge to trace the origins and the growth of local (and regional) societies has now become, the motif of a fashion, not of a style in this country but elsewhere in the relief of St Denis. Both inside and outside was done, though the latter was an agrarian civilization, as the road map is more like a maze, a tangle of endlessly twisting lanes sunk between wooded banks, often too narrow for two vehicles to pass. Many of the main roads have no historic unity but are modern rationalizations of ancient forest tracks, like the road from Tonbridge to Ashford; or if they are straight, like the Dover road, they are often of Roman origin. There is no obvious urban centre, like Leicester, but a series of smaller towns, like Canterbury, Maidstone, and Ashford. The fields are small and irregular, broken up with woods and copses, and peppered with isolated farms. In contrast with Leicestershire, there are more than 5,000 medieval and sub-medieval buildings still surviving in Kent, the great majority of which are scattered farmhouses of this kind. In the Wealden parish of Smarden alone there are sixty-two distinct hamlets and isolated farms, nearly all originating in the centuries between the Conquest and the Black Death. In the downland areas many farms may be traced back, in contemporary charters, to before the Conquest. In most parishes there is

The grass-roots of history

BY ALAN EVERITT

In the rural areas of Kent there is no such regularity. The road map is more like a maze, a tangle of endlessly twisting lanes sunk between wooded banks, often too narrow for two vehicles to pass. Many of the main roads have no historic unity but are modern rationalizations of ancient forest tracks, like the road from Tonbridge to Ashford; or if they are straight, like the Dover road, they are often of Roman origin. There is no obvious urban centre, like Leicester, but a series of smaller towns, like Canterbury, Maidstone, and Ashford. The fields are small and irregular, broken up with woods and copses, and peppered with isolated farms. In contrast with Leicestershire, there are more than 5,000 medieval and sub-medieval buildings still surviving in Kent, the great majority of which are scattered farmhouses of this kind. In the Wealden parish of Smarden alone there are sixty-two distinct hamlets and isolated farms, nearly all originating in the centuries between the Conquest and the Black Death. In the downland areas many farms may be traced back, in contemporary charters, to before the Conquest. In most parishes there is

no village centre, and nearly all the so-called "villages" of the county, such as Goudhurst and Chilham, are strictly speaking little decayed market towns rather than farming communities in origin. It is a broken, crowded landscape compared with that of Leicestershire: crowded not because the rural population is greater (outside the commuter belt it is often less), but because of essential differences of settlement history, social structure, and local law.
Within these differences, often transcending them, there have always been other regional variations in the pattern of rural society in England. In many respects, more important than the differences between counties have been the differences within them. In terms of rural economy, most of England may be divided, historically speaking, into four types of countryside: field, forest, fen, and fell. These divisions are in no way confined by county boundaries. Neither are they simply related to broad divisions between North and South, or Highland and Lowland zones. There are, of course, no fells in the South; but there are any number of fen, field,

and forest districts in both South and North. There are close parallels in historical development between the fen or marsh areas of East Anglia, Romney Marsh, the Somerset Levels, and Holderness. There are also close parallels in the development of old forest areas like Dean, Furness, Sherwood, Selwood, and the Weald.
Differences of this kind have given rise over the centuries to very varied types of society. The classic example of a shire divided into field and forest is perhaps Warwickshire, or Felford, is broadly a country of two, and much of the southern half, or Felford, is broadly a country of strongly uncluttered commonfield parishes; whereas a good deal of that to the north, in Shakespeare's Forest of Arden, is in origin primarily an area of scattered woodland settlement with close similarities in the Weald of Kent. Much of Arden, and the adjacent parts of Worcestershire and Staffordshire, has now disappeared beneath the bricks and mortar of Birmingham. But these local peculiarities of settlement in the region have influenced the whole of north Warwickshire, and the very existence of towns like Birmingham

and Wolverhampton as industrial centres. Woodland districts like these were generally areas where settlement occurred late, where small freeholders were numerous, and where the control was weak, and population tended to expand more rapidly than in the country at large. As a consequence, rural craft industries often developed in these areas—clothmaking, ironworking, glassmaking, stocking-knitting, hosiery, woodcrafts, and a host of other trades—first as by-employments to pastoral husbandry, then by degrees becoming independent of agriculture, and eventually transforming the area, as in the case of Birmingham and Wolverhampton, into an essentially industrial society.
In these respects Birmingham and the Black Country are not exceptional, but simply one particularly successful example of a general phenomenon. Their rise was not due simply to the presence of coal. Many of the industrial districts of England developed for broadly similar reasons in the old forest regions, and although the proximity of coal seams played an important part in their history, many began their industrial life without the aid of such resources. The Weald of Kent and Sussex is a case in point. Like the Arden, this was a pastoral forest area, of late colonization, which by the seventeenth century had become the most thickly-settled rural district in the region. It had also become one of the chief national centres of three major industries—cloth, iron, and glass—altogether with a number of basic woodcrafts essential to the economy of seventeenth-century England. The disappearance of these industries by the early nineteenth century was undoubtedly influenced by the absence of coal; but it was due also to more complex factors which as yet have not been adequately explored.
Quite as important as the diversity between rural economies in determining regional differences has been the diversity in the social and landed

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Yet in the case of Kent this generalization concerns the most significant feature—the regional distinctions *within* the county. Kent is a shire sharply divided, both geographically and historically into distinct areas, and the pattern of landownership varied greatly between them. The Weald has always been thought of as the stronghold of the "yeamen of Kent", and on the whole the nineteenth-century evidences bears out the legend. Although there were several ancient parks and manshions in the Weald, such as Penhurst and Hever, in four out of five, Wealden parishes small freeholders still formed the dominant element. In downland parishes, by contrast, 70 per cent of the land was in the hands of the local squireship, and only 30 per cent in the hands of small freeholders. In this great arc of countryside, stretching seventy miles from the Surrey border to the cliffs of Dover and covering several hundred thousand acres, landed families were even more powerful, their rule even more entrenched, than in Northamptonshire or the whole of the other English squireships. Often tracing their ancestral squire to the fourteenth or fifteenth century, in many a downland parish one can still sense their local dominion, where church and manor house stand side by side, with no other building in sight; and the family tombs bear witness to generations of manorial pride.

In Kent, and doubtless elsewhere, distinctions of this kind between regions of estate parishes and regions of freeholders parishes have been traced back for centuries, in many cases to the origins of English society. The settlement of the Weald and the downland had occurred at different periods, in different ways, and under different auspices; its distinctive features in the Victorian age had a very long history behind them, and their power of survival was remarkable.

These two different ways of

Normally, for example, we think of Victorian England as predominantly an industrial society: the land of Manchester and Birmingham. Well, of course, it was the land of Birmingham and Manchester. Yet if one studies almost any Victorian county or region in that round, and examines the occupations, for example, of all its inhabitants, one finds a less simple but more interesting picture. The county of Kent in the 1860s will serve as an illustration. It was not a typicalshire—no county can be; yet it was a variety of societies within it was characteristic of almost every part of England. If we exclude the London suburban region (which contained about 30 per cent of the population), its area covered rather more than 2,000 square miles, its population amounted to 445,000, and the occupied population to almost 300,000. (The last figure may be compared with Devonshire's 330,000 and Lancashire's 1,350,000.) Of this 300,000 nearly 65,000 were in industrial occupations; 55,000 in agriculture and 30,000 in professional, comparative, Devonshire's 90,000, 64,000 and 24,000; Lancashire's 620,000, 85,000 and nearly 30,000.) Though Kent was obviously far less industrial than Lancashire, there was an important industrial community of a kind in the county, existing alongside the agricultural and the professional. Although there were no large towns, there were many of about 2,000 to 30,000 inhabitants; and there was a great deal of small-scale industry in these places, as there was in similar towns all over England.

Equally important, within and beyond this industrial society, the fundamental craft culture of the county also survived. During the latter half of the eighteenth century the people of Kent had almost completely lost the crafts of the sixteenth century, and during the latter half of the eighteenth century of so it doubled again. As a consequence many traditional crafts, which were still basic to

land, and they also obtained, in a minor degree, in small inland districts like Leicestershire.

In the case of Kent these yeoman families, like the gentry the shire in the Stuart period to whom many of them descended, were almost always divided into numerous branches, many of them normally concentrated in a number of neighbouring parishes, all of them much related to

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And knowledge tries to

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ROY FULLER

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pose, some of it from as far away as
the remote Pennines.

We need not try to reconcile this
kind of mobility among medieval
populations with what appears to be
a remarkably static element among
the farming population in the nine
teenth century. At this level we
know too little as yet of either
society, in either period, to make
valid generalizations. Probably the
fabric of English society has always
displayed a texture of intense local
ism shot through with vivid threads
of change. It also seems probable
that at the heart of most local
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If lions may be said to live in yellows
 That hue pervades the fenestrated twirls,
 Youth's blood flows through the strangled artery
 And knowledge tries to fascinate the fair.

ROY HULLER

into the trading families of Kentish town, and at the other into the local professional classes and minor gentry. At the heart of this society were about 220 paramount farming dynasties, comprising about

example, Richard McKinley has established that there was a good deal more migration into this and other areas in the mediæval and Tudor period than one might suppose, some of it from as far away as the remoter Pennines.

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Victoria's. There is evidence for this supposition, for example, in the marked decline of long-distance migration, coupled with the increase of local migration, into Midland towns like Northampton after 1660. It may also be traced in the rise of industrial regions—one might almost say industrial capitals—which gradually developed a rival culture of their own in this period to the culture of the metropolis. It can be seen, moreover, in the concentration

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and the personal, regional dimensions of some of the sects. Developments like these, I suggest, tended to anchor the mind of the local community more firmly in its region. They go some way towards explaining the deeply-rooted regional cultures portrayed in the novels of George Eliot and Arnold Bennett.

Alan Everitt is Professor of English Local History at the University

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Detestable Italians and determined admirers

HAROLD L. SHAPIRO (Editor):
Ruskin in Italy
Letters to his Parents 1845.
263pp. Clarendon Press: Oxford University Press, £6.
VIRGINIA SURTEES (Editor):
Sublime & Instructive
Letters from John Ruskin to Louisa, Marchioness of Waterford, Anna Blunden and Ellen Heaton.
272pp. Michael Joseph, £6.

These two collections of letters show us Ruskin as a young man and in early middle life. In 1845, at the age of twenty-six, he took his first journey abroad without his parents and spent seven months mainly in Italy. The tour established his lasting concern with the religious painting of that country and with Italian romantic and Gothic architecture; and it may also have favoured the beginnings of his social criticism.

A delighted sense of discovery animates the letters that he wrote to his parents almost daily. He so rejoiced, for example, in the unexpected audacity of Titorelli that he "could do nothing at last but lie on a bench & laugh". At the same time, he repeatedly laments the decay that he observes: "Everything architectural is tumbling in places, and everything artistic fading away." The men who allow this to occur, and then obliterate the remains by what purports to be restoration, provoke his anger and disgust. "Take them all to hell, I detect these Italians beyond measure." They are fit for nothing else on earth but to be made surgeons' subjects of."

His letters describe his efforts, principally in Lucca, Pisa, Florence, and Venice, to make some kind of record of the numerous works he sees perishing. That new and "most

blessed invention", the daguerreotype, offers assistance which he is prompt to accept. Other letters express his appreciation of natural scenery in the mountains, where his comments on the Italians grow temporarily less savage. Meanwhile, his parents' letters keep him on his best behaviour. "I will like great care, shall climb very little, & go on no glaciers except the high ones which are perfectly safe." Nor may he relax when studying works of art in the cities. "I am very cautious about ladders, and always try their steps thoroughly, and hold well with ladders."

Harold L. Shapiro believes that we can discern the beginnings of Ruskin's social criticism in his record of this tour. Admittedly, we can find him asking himself "whether it were at all proper" in him to have the things he enjoys all to himself; and he is reading Simondini with interest. But the "observations of men and manners" claimed by his editor are less evident than are the observations of pictures and buildings. The offences of the Italians against these works rob them of his sympathy to such a degree that he scarcely recognizes them as human beings at all.

This rather arrogantly detached connoisseur did of course develop into a formidable social critic. But his social criticism does not seem to have sprung from what George Eliot would have called a habit of direct fellow feeling with individual fellow-men; it consists characteristically of eloquent and impassioned assertions of moral principles. To say this is not to question either the sincerity or the worth of the writings that profoundly influenced him, as different as Tolstoy and Gandhi; it is simply to suggest the source of their power.

Ruskin's relative incapacity for direct fellow-feeling shows very clearly in *Sublime & Instructive*, a

collection of the letters that he wrote to three female correspondents between 1853 and 1875. He seems even to confess to it when he writes to one of them, "I am quite unable to understand the movements of individual minds." The three women were very different from one another. The beautiful and pious Louisa Waterford had considerable talent as a painter and taught the guidance of the eminent art-critic in developing it. The plebeian Anna Blunden had talent, too, but her deeper motive in pursuing Ruskin was that she had fallen hopelessly in love with him. Ellen Heaton, on the other hand, a well-to-do eccentric who had already thrust herself upon the drawings and others, wanted him to advise her on her purchases of pictures.

In each relationship, Ruskin could behave in a thoroughly schoolmasterly fashion, though much less so with Ellen Heaton than with the others.

Pro-Modern pioneer

JAMES D. KORNWOLF:
M. H. Baillie Scott and the Arts and Crafts Movement
588pp. Johns Hopkins Press (1972). £13.10.

Early in 1886 young Mackay Hugh Baillie Scott visited London and suddenly decided to become an architect. Later he said he had had this inspiration after his first experience of a Gilbert and Sullivan opera; perhaps noting, as he emerged from (probably) *The Mikado*, that between the new Savoy Theatre and the Embankment much construction was rising for the future Savoy Hotel; perhaps hearing of the interior decoration which young Mr Mackay had in his office nearby was planning for

others. Virginia Surtees plausibly conjectures that, when Anna Blunden became so importunate that he might legitimately have terminated their slight acquaintance, his urge to teach induced him to prolong it. He lectures Lady Waterford with unfeeling severity, first as an aristocrat, and secondly as one who has not put her talent to the best use.

The strange mixture of modesty and pride: the great powers, sharply and narrowly limited; the kind feelings—harmonized with a consistent and conscientious selfishness—above all the terrible polish, which never lets one see whether the light comes from within or is only reflected; and perhaps most of all, the decadence in every acute and touching sense of delight, which is the necessary consequence of having pleasure too constantly and vainly at command—all these things hinder me from speaking to you in the least as I should to a woman of the middle or lower classes. . . . [Your] sketches only show the power of doing what is

It, and of the new Century Guild founded by Mackay and his friends with its total approach to design and their new artistic periodical *Hobby Horse*. Ten years later Baillie Scott's own designs for houses and their furnishings, in the spirit of this vision of a whole environment, were being published in the *Studio*. Ten years after that, on publishing a book of his own work in 1906, he could look back on a decade when he himself became an influence on the Continent and in America as well as in the British Isles. Because he subsequently failed to fulfil his own version of the vernacular in the march of the Modern Movement, he is remembered by those who have heard of him at all only as a man who built earth-hugging white houses, quarter-limbered, with hearths on the shutters and copper hoods over the hearths, in deepest Surrey.

There was more to Baillie Scott than that, and this book gives just about all of it. The value of this contribution to our knowledge of the period 1880-1940 would be more immediately visible if the rather parochial contents page listed sub-sections as well as chapters (what-over layout designers think, contents pages are for conveying information). Subsections unhindered to include wide-ranging surveys of Arts and Crafts in Europe and America at the height of their awareness of Baillie Scott's best work, and these, taken between the valuable essay on the 1880s and the stimulating final chapter on "Romantic and Modern Architecture", can be read as a survey of the Arts and Crafts Movement in general, as promised in the book's title. Baillie Scott was one of the pioneers, in the Pavlovian sense, or Proto-Moderns as James D. Kornwolf decides to call them; the architects of that most fruitful time, 1890-1914, of the recasting of domestic architecture inside and out. It is a premise of the book that the early work of Baillie Scott, with its elegant austerity and organic planology, influenced Frank Lloyd Wright and others in America around 1900. His own purest and most mature work was done by 1907. A revelation waits for those dimly aware only of his Home Counties traditional work between the wars, in his early designs for furniture and decoration. The influence upon him of Voysey and the parallel elegance of Mackintosh were of international interest at the turn of the century and after.

Baillie Scott's career is a perfect example of the wide-ranging influence of late-Victorian illustrated periodicals. It was through the pages of the *Studio* and *Building News* that his work became known, at home and abroad. Another proof of this, that fitted him perfectly, was the growing vogue for the small artistic house, an ideal going back to Philip Webb's Red House for William Morris—and surely including E. W. Godwin's White House for

right—they never do it. . . . You have played with your great power, thrown them all down like the boy children to laugh at—children—of you—You make me profoundly awful when I think of you.

He here directs the weight of social criticism upon a victim hardly deserving such treatment whose humility and ingenuities under the ordeal must win her regard. Admittedly, Ruskin does always write to her as well wonder deep depression of 1853; but better gives extreme, febrile expression to things which rarely occur to his mind.

Both collections, the one showing the young Ruskin on his travels, the other his middle-aged years, among his disciples, are as well published for the first time. They serve us well. The collection is helpfully introduced and illuminated by well-chosen quotations.

Whistler. It is rather odd, a study that defines the position almost everybody else engaged in house design after the mid-century, and especially those concerned with all-in house-and-furnishings design that there is no mention of God here; he died the year Baillie Scott entered the design world, but prolific designs for artists' houses and for furniture had appeared periodically still lying around.

The author has dropped one clanger, with overtones of present state of Victorian studies. Where Baillie Scott, in an article, *The Studio* in 1896, was advising young architects to "have a hand of ancient peace" from "The Palace of Art" Kornwolf gives the lines to William Morris's *Dream of John Ball* which he earlier on supposed to be a poem, quoting part of Morris's eighth chapter as a doubtful because Baillie Scott is vague way did so somewhere, point this out may not be just reviewer's whippersnapper; sometimes Dr Kornwolf returns to importance of *A Dream of John Ball* as an influence upon Baillie Scott's thinking, and indeed it is published just at the impressionist outset of his student years. Yet if historians don't always know, Tennyson, and non-literary specialists sometimes fail to go back to originals when their horizons are other men's words, the literary historians often ignore specific poems, and Tennyson scholars know Norman Shaw or have ever heard of Baillie Scott?

This book will ensure that architectural historians have heard of him in his full art-historical context. The book has been given full and simply treatment: "1897-1899" by margins, deep footnotes; but this thesis-sure of building and analysis mitigated by the sure-footedness of the whole. The author obtained his grasp of the past through long dusty hours spent in English, American, and European periodicals; there is no other way this sort of comprehension. Periodicals, flowering these days, never reveal not only a period's thought but its language. The book has value only because its central figure is fully defined for the first time, because more illuminating brought to a whole period than Le Corbusier's way, some old road.

Boleyn and the Nineteenth Century (399pp: Leicester University Press, £6) is a feast of known and unknown work on Boleyn. Half the book is on Boleyn, the other half on the "From Constant to Zola" line, and the collection is edited by D. G. Charlton, Jean Gaudon, Anthony R. Pugh.

MUSIC

The part of the pianist

DAVID BARNETT:
The Performance of Music
A Study in Terms of the Pianoforte.
222pp. Barrie and Jenkins, £4.
WILLIAM S. NEWMAN:
Performance Practices in Beethoven's Piano Sonatas
100pp. Dent, £2.50.

Musical performance remains a perennial and controversial subject, though the layman may well wonder how and why so many books continue to be written about it. Is there anything more to be said, for example, about the interpretation of the Beethoven piano sonatas? We have our authentic editions, free from the dross of nineteenth-century interference and in some cases backed up by facsimiles of autographs and sketches. We may assume that the serious performer of them has technique, knowledge and integrity; as well as the more elusive qualities of "artistic perception" and the ability to empathize the listener. Performances of the same work will still differ vastly. No two artists have the same combination of qualities, and no one artist will play the same twice—except through the illusion of a recording.

Most would not wish to otherwise: the whole art of performance as we have known it, with its triumphs and its perils, is essentially human. All too human, perhaps, in some cases. Knowledge and integrity do not guarantee a magic touch, a fiery temperament, or a heaven-sent voice, and many world-famous names have pride themselves on their instinct and remained aloof from so-called musical science. Has the performer to feel become too much a law unto himself, shielded by public adulation? The virtuoso pianist in particular, through his very independence, has tended to monopolize musical glory. In the Romantic age, as Harold Schonberg

reminded us in *The Great Pianists*, his monomania was accepted as "part of the current style". Although pianism maintains its allure, the performer's status has long been questioned. Fifty years ago Paderewski was praised by the American critic Richard Aldrich for having "tugged irresistibly at the heart-strings of a whole people", but by 1949 Paul Hindemith could describe the performer in general as "an inevitable necessity in spite of his basic dubiousness".

These two recent books investigate the role and responsibility of the pianist. Both writers are professors at American universities. William Newman, from North Carolina, is a Beethoven specialist and he concentrates on the problems of style and authenticity in the sonatas. David Barnett, from Bridgeport, explores the whole culture of performance in a more general sense. He does not ignore the listener's role and sees him as part of a musical trinity:

Unlike the Trinity of Christianity, it has not been closely studied as a concept. Yet, due to a curious, paradoxical circumstance, it is extremely subtle and complicated. The three members seem to act independently while each must certainly be keeping the others in mind.

There are some, no doubt, who would question this supposed equality, yet the idea of a trinity presumably still holds good even when a composer plays his own music to himself. There are three factors involved—creation, transmission and reception—and they will continue to be analysable as such in a scientific world if we imagine, to quote Dr Barnett, "something called music being transmitted by computers to electrodes that have been attached to the listener".

Dr Barnett is, however, mainly concerned with the heritage of the past, though he welcomes electronic methods as a means of analysing phrasing and intensity in a performance of Chopin's *Berceuse* and of the artistic deviation in four different organists' playing of a hymn tune. The idea of measuring the former in decibels and the latter in hundredths of a second may seem laboriously scientific. At least reveals that an apparently spontaneous performance is humanly complex, summed up in the words of the psychologist Carl E. Seashore: "that beauty in the rendition of a composer's design lies most frequently in the artistic play with deviations from the regular".

Considering the vestness of his subject, some of Dr Barnett's points seem disproportionately laboured and his terminology will depress a few English readers. Thus the individual's control of time intervals is illustrated by the union clapping of fans at a baseball game but under the general heading of "Innate Responses to Natural Sounds". Pianists, as opposed to aestheticians, will find the discussion of Matthay, the complete performer's task involves, and should seek to integrate, the muscular, emotional and structural approaches. The author's own experiments in musical analysis will cause many players to reconsider their

responsibilities in coming to grips with the nature and style of the individual work.

There are many musical examples, though on the subject of notation itself Dr Barnett has much to say. The finale of Brahms's D minor Piano Concerto opens with a single right-hand quaver, but the true interpreter sees it in its context:

What an extraordinary power to condensed by means of a single symbol, notation can bring into play a dozen processes having to do with tonality, harmony, meter, rhythmic pattern, counterpoint, form, texture, and instrumentation.

The experienced performer, of course, does not reason in this way. He grasps the significance of a note from his understanding of style. Are we however certain, after a lapse of time, exactly how composers intended their works to sound? Notation has its conventions and shortcomings, performing conditions have changed, and even the instruments themselves may have altered radically. To the purist who demands a return to a piano of Beethoven's own period, one may ask which piano and for which work? How far can ear-witness accounts of Beethoven's own playing be trusted? Should his trills begin on the main note or the note above, and can his pedalmarks be observed literally on a modern piano?

These and many other questions prompted Professor Newman's book, which he admits is only an introduction. To quote from his final paragraph:

We are thus brought back to our starting point, the real need for further, extensive and intensive studies into Beethoven performance practices, so that our knowledge can at least be brought up to the level represented by the parallel studies that do exist for Bach.

If this is true, which is debatable, the answer surely is that Bach, having been grossly over-edited and being still further removed in time, was in far greater need of restoration than Beethoven. Of all great composers Beethoven has proved the most immune to vagaries of fashion, and he notated his works meticulously.

Professor Newman at least sets us thinking that an Urtext edition is not enough to guarantee authenticity. We still need to read between the lines, and it is a pity that the many interesting topics raised are not developed more fully. Not that any final conclusions could be reached. The art of performance still remains an intangible, unanalysable element, not a player of genius will reveal new facts of a composer to break the rules. Professor Newman does less than justice to Schenker. Even the great names of the more distant past were unpredictable. According to Berlioz, Liszt completely revised his view of the first movement of the "Moonlight" Sonata between 1830 and 1837. Or did he succumb to the whim of the moment? That cannot be discounted, and it is held by some, composers included, to be the performer's prerogative.

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192pp. Heinemann, Educational.
£2.75.

The publisher's foreword aptly describes the *Theme of Yehudi Menuhin* as "a collection of variations on a single theme, the author's own 'Creed'". The variations extend "from preventive medicine and the conservation of national resources to the practice of yoga, from the education of children (both musical and general) to the politics of the Common Market". The book is a collection of papers and addresses to various bodies on various occasions, so that though rich in ideas, there is no

scope for their sustained development. The most substantial paper is an appreciation of Indian civilization, which runs to ten pages—this in addition to an informative paper on Indian music. A recurrent appreciation of the ability of Britain and its civilization is perhaps the more gratifying to his adopted countrymen because he is himself a cosmopolitan and widely travelled outside Europe. There are one or two chapters of autobiography, half a dozen short sketches of musicians, one being of his teacher Georges Enescu, but only two dealing with technical aspects of music. There are a dozen excellent portraits. Few excellent musicians of international repute have touched life as so many points and are able to write about them so persuasively.

Marc Chagall THE CERAMICS AND SCULPTURES

Apart from the exhibition 'Homage to Marc Chagall' at the Grand Palais, Paris in 1968/70, there has never been a large-scale exhibition of Chagall's ceramics or sculptures. As a result, though forming a most important part of his work, neither his sculptures nor ceramic works are well-known, and some have never been exhibited. This complete catalogue of his work in these fields is divided into six sections entitled 'The Biblical Message', 'The Christ', 'The Fables and the Beasts', 'The Circus', 'Paris' and 'The Love'—themes and symbols with which one is familiar from his lithographs, engravings and stained glass work. Here, however, seen in a more unfamiliar medium, the brilliance of Chagall's colour, form and iconography can be viewed in a new light.

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Books received

Archaeology

Transactions of the Thorton Society of Nottinghamshire. Volume 75 1971. Edited by K. S. S. Train. 110pp. Nottingham: The Thorton Society. £2.

The customary reports on recent excavations are a principal feature of this volume from the Thorton Society; interest here being focused on the digs at the site of a part of Nottingham's medieval wall, which provided some additional knowledge of the construction of the town's defences. Another paper identifies the site of the lost village of Keighton, which appeared from the results of excavations to have been inhabited until the latter part of the fifteenth century.

Arts and Crafts

CHOPPIN, GEORGE A. *Jewell's Ceramic Art of Great Britain 1800-1900*. 282pp. Harrie and Jenkins. £7.

Llewellyn Jewell's *Ceramic Art of Great Britain* is a great Victorian classic. The industrious Geoffrey Choppin, the prime referee for ceramics of the Victorian age, knowing how indispensable it is for the study of that period, has issued a revised edition. He has removed all that Jewell wrote about vases produced before 1800, and continued his story from 1881, the date of the second edition, to 1900. He has re-arranged the contents for easier access, and provided numerous photographs to complement the old wood-engravings. Students of the subject will want to possess this book though many may still wish to refer from time to time to the majestic original.

Aviation

BRIMLEY, JOHN F. *French Fighters of World War Two*. Volume 1. FRANCILLON, RENE J. *American Fighters of World War Two*. Volume 2. 64pp each. Windsor: Profile Publications. £2 each.

The tenth and eleventh volumes in the series regarding the aircraft which served all the combatants in the Second World War. The book dealing with French fighters is especially interesting because French development ceased with the German occupation in 1940 and the types then available were overshadowed by the more advanced fighters that other nations produced. The second volume on American fighters includes the "Thunderbolt", which won high opinions, and six others

that gave good service. Both volumes give ample particulars of the various aircraft and of the work they did. The texts are supplemented by many illustrations.

Biography and Memoirs

SUMMERS, GERALD. *The Life of the Falcon*. 22pp. Collins. £2.

In his progress through preparatory schools, Bradford College and Gordonstoun, Gerald Summers gave a fair amount of his time to caring for a bat, a leveret, a muskrat, a jackdaw, a sparrowhawk and ferret. He was one of those boys who have to be involved with the welfare of some kind of animal. Serving in the Sherwood Foresters in the war when severely ill of his teens he nursed an injured kestrel to health. It was he who accompanied him to North Africa, went with him into battle, stayed with him when wounded, accompanied him into captivity and came, in the end, safely home. This is a simple tale, cheerful and unaffected, but clearly revealing the author's fortitude and his true affinity with the creatures around him.

Drama

FARQUHAR, GEORGE. *The Beaux' Stratagem*. Edited by A. Numan Jeffares. 126pp. Edinburgh: Oliver and Boyd. £2 (paperback, 75p).

A critical introduction and an outline of the stage history of Farquhar's last play are provided by the editor of this new edition, for which he has used the British Museum copy of the first edition of 1707, collated with other copies here and in America. Notes on the text, comments, and a bibliography are included.

FAIRLIE, ROBERT. *The Hogge Hath Lost His Pearl*. Edited by D. F. McKenzie. xiv plus unnumbered pages.

John Johan the Husband. Edited by G. R. Proudfoot. x plus unnumbered pages.

Oxford University Press for the Malone Society. £1.50 each (subscribers only).

The first of these two Malone Society reprints, entered in the Stationers' Register in 1614, was reprinted by the City authorities as a political satire at the expense of an unprincipled Lord Mayor, Sir John Swinnerton. Its editor, however, finds that the play is a shrewd and a general burlesque rather than a personal satire. A copy of the original quarto is at Stratford-upon-Avon, and on this the reprint is based. *Johan Johan* is much earlier, dated 1533. It has been ascribed to John Heywood, and G. R. Proudfoot agrees with this ascription while adding that the play has been found to be a translation, with some additions, of a French farce. Coarse ribaldry is its chief characteristic. The Bodleian

copy, one of two known examples of Rastell's original small folio, has been used for this edition.

Education

Studies in Adult Education. Volume 3. Edited by J. Kelly. 210pp. Newton Abbot: David and Charles. £2.25.

The contributions to the journal *Studies in Adult Education* are always interesting for the variety of topics which they discuss. This volume binds in hard covers an article on the scope and limitations of a nation-wide basis as exemplified by the German Volkshochschule. Another article analyses the characteristics of adult education students in Chester and Ekeles, and there is also an interim report on the community college in Leicestershire.

History

HEATH, JOHN L. *Historical Interpretation*. Vol 1: Sources of Medieval History, 1066-1540. 285pp. Vol 2: Sources of English History, 1540 to the Present Day. 20pp. Newton Abbot: David and Charles. £3.95 each.

This student's introduction to the main printed and written sources accessible to historians, and to the use to be made of them, was first published by Penguin Books, the medieval volume in 1965, the later one in 1971. The new edition comes in hard covers and with the addition of illustrations.

JOHNSON, EDITH M. *Irish History: A Select Bibliography*. 70pp. Historical Association. Paperback, 30p.

This selective bibliography for students of Irish history is a guide to much of the modern research in that field, both general and for successive periods. There are short historical introductions to each of these, and the briefest indications of the scope of the books listed.

Literature and Criticism

DIMY, ALAN (Editor). *World of Shakespeare: Antlaria & Mansters*. 160pp. Reading: Osprey. £1.40.

Some placid browsing for Shakespeareans and those with a taste for animal lore and superstition. Alan Dimy's anthology comprises an alphabetical arrangement of Shakespearean passages concerning animals, birds and insects, with a seasoning of the fabulous—the basilisk, the griffin, the harpy. The compiler's running commentary and explanations reveal the dramatic effect often touching as they do an individual rendering by actors past and present. He makes some good points, as when he emphasizes the smallness, in relation to its powerful impact, of Caliban's part. It might, incidentally, have been pointed out that the phrase "caterpillars of the commonwealth" is not of Shakespearean origin but was quite common in the literature of the time.

Military History

MOULTON, J. L. *The Royal Marines*. 97pp.

HASTINGS, GUYFORD. *The Buffs*. 36pp.

GREEN, HOWARD. *The King's Own Royal Regiment*. 110pp.

Leo Cooper. £2.10 each.

These three titles from the "Famous Regiments" series, edited by Brian Harrison, deal with some of the oldest British regiments. The long story of the Royal Marines from the formation of the Lord Admiral's Regiment in 1665 down to the contemporary commando and helicopter units has been ably condensed by J. L. Moulton into a hundred very readable pages; since the Marines are recorded as having taken part in more battles on land and sea, all over the world, than any other branch of the services this is a considerable feat.

The Buffs, although not the senior line regiment, could claim a pedigree with Tudor origins, tracing their history to the "fair company" of 300 men sent in 1572 to bolster the Protestants of the Netherlands against Spanish oppression, and after the English Restoration, becoming for a while the Holland Regiment of 1691. In 1961 they were amalgamated with the Queen's Own Royal West Kent Regiment. The King's Own, originally formed for the defence of Tangier, also served subsequently at sea as marines; 200 years of distinguished service found them on most of the Army's epic battlefields in Europe, Africa and America and also involved them in the more domestic if less glamorous affairs at Scudamoor. The Buffs, Childers and Duffin and in the Sinn Féin issue of 1923. All three books can be strongly recommended.

Religion

CHILL, ANTHONY. *Reasons with Justice*. 91pp. Derby: The Citadel Press. Distributed by Tom Stacey. Paperback, 40p.

Anthony Chill has written an engaging book which gently argues the case for Theism and for Christianity. He does it by describing his own journey to faith through his predilection for electronics which he put to good use in the Navy. He never ceases thinking profoundly about his experiences then, and those forced him to ever deeper conclusions. But what made the greatest impression on him, and through him on the reader, was his wide and intimate contact with people. Everywhere he found kindness merging into love. He saw that "God" could not be a theory of the Universe, still less the result of an intellectual argument, but was everywhere. For him the heavens and everything else declared the glory of God.

His book is a collection of small pieces, each skillfully and sometimes amusingly written, gradually building themselves into the way of life and thought which made it possible for the one-time scientist to be a country parson and a bishop.

Sports and Pastimes

HOUSBY, TREVOR. *The Ruddy Dabby*. 131pp. Fishing in British Waters. 131pp. Gentry Books. £2.50.

The first chapter of this entertaining book tells of a dramatic encounter between the author and a shark and of the endurance necessary in fishing with rod and line for these large fish. It is interesting to learn of the wide distribution of the porbeagle shark round the British Isles, and that it has even been caught from the shore. The ruddy dab, however, which is a comparatively rare catch in British waters, is the author's favourite of all fighting sharks, and a lady of Looe showed astonishing strength and endurance in catching a fish that weighed exactly five hundred pounds. The thresher shark is another fish that is thought to grow to an enormous size in British waters—600 to 1,000lb. Mr Housby considers big game fishing for shark in British waters a sport which is still in its infancy, and that anglers so far as tackle is concerned lag behind the Americans, who have proved what light and truly sporting tackle can do.

RICE, JOHN M. *Antony's S. M. Limited*. 36pp.

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Applications are invited for a full-time student to study for a diploma in Librarianship. The successful candidate will be required to undertake a period of practical work in a library. The course is run by the Cheshire Education Committee, which is a part of the Cheshire County Council. The course is run by the Cheshire Education Committee, which is a part of the Cheshire County Council. The course is run by the Cheshire Education Committee, which is a part of the Cheshire County Council.

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